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showing of watercolors from North Africa and Italy at the Knoedler Gallery, New York, which surprised his friends by their fine color-schemes and charm. The French portrait painter Flameng was the first to buy one of these aquarelles. At the Saint Louis Exposition he won a medal for a Venetian view in oils, a sunset turning blood red the great colored sail of a *barca*.

As a student of design it is perhaps natural that composition should appeal to him and that if, during a halcyon summer while knocking about the shores of the Mediterranean, he found certain views irresistible, those views should be such as have a natural structure and architecture in them of their own. So that when he was asked to decorate a lunette in the building of the Historical Society at Buffalo, N. Y., his instinct was to subordinate the landscape to the human element, although the landscape was to contain no less a wonder than the falls of Niagara.

The lunette, as the illustration shows, offers the spirit of the waterfall with lyre and roll of music, crowned with a laurel wreath, and attended by nude boys. It is a synthesis of the landscape and the falls; the cataracts and woodlands are translated into human shapes. And later, when he was asked to paint one of the largest ceilings in the City Hall of Greater New York, he symbolized the seaport New Amsterdam as a magnificent draped goddess receiving the gifts of the universe.

This disposition is a happy one for

tasks like the decoration of churches. His architectural training preserves him from a besetting sin of painters less carefully trained—that of forcing the note of color or composition beyond the point where a decoration falls into the scheme of the interior and completes that scheme by aiding discreetly instead of jarring it. In the Catholic Church of the Epiphany at Pittsburgh, Pa., his figures of saints harmonize with the architecture in their attitude of tranquil uplift or adoration, in the big lines made by the folds of their robes and even in the decorative designs on their clothes. Saint Peter with his keys, Saint John with his serpent-crowned goblet, Saint Philip with his headless cross take their places on the walls with all the reserve that characterizes the primitives. They do not beckon for attention. The artist is not trying to “do stunts.” He is not thinking of himself but of the worshippers who are reverent and never ask for some sensation, some novelty to stimulate a jaded taste for art.

It need not be supposed that Mr. Sears confines himself to church decoration. Banks and private houses have his murals and easel-work; music rooms have his groups of performers on different instruments. He would be a good choice for anyone who has a chapel to decorate with wall paintings and stained glass. One might be sure that he would study architectural detail and incidence of light in thorough fashion and produce an harmonious and beautiful interior within the proper limits of the decorator.

A RENAISSANCE OF ART IN CANADA

BY NEWTON MAC TAVISH

IT is a noteworthy coincidence that the renaissance in Canadian art began simultaneously with the awakening of the national spirit of the country. That was about fifteen years ago. Until then to the galaxy of nations the Dominion had

contributed no luster of her own, nor to the great sum of universal art had she added anything considerable. Her beacon light of nationhood had not yet appeared, but she basked nevertheless in the reflected glory of Great Britain. As in



PORTRAIT OF MRS. R. W. GILDER

WYATT EATON

politics and diplomacy, so had been her art, hampered by provincialisms and fettered by old country traditions. Here and there, as in the case of Wyatt Eaton or Horatio Walker, a painter of distinction could claim her as his native land, even if the claim was not always enforced, particularly when the artist himself had forsaken her shores. But within this brief space of less than two decades there has been a succession of events that have had a marvelous effect upon the tone and spirit of the people—the successful operation of one transcontinental railway and

the beginning of two others, the consequent revelation of the Northwest, the sending of fighting men to South Africa, the stimulating influence of the Alaska Boundary Award, the removal of British warships from Canadian ports, the replacing of British troops with Canadians in Canadian garrisons, and perhaps more than all else, the continuation in power of a government that has taken a paternal interest in immigration and acquired the modern cunning of publicity.

What effect have these events had on art in Canada? Artists themselves would



THE NEW MOON

ARCHIBALD BROWNE

be the last to admit any effect, because the change in them has been spontaneous. Until the time of the general awakening of the people they had been despondent over the outlook for art in the Dominion, and therefore they had been also unpatriotic in sentiment. It seemed to be impossible to attain distinction or even obtain recognition at home, and many of the best painters absolutely ignored the exhibitions that were conducted annually for the very purpose of eliciting the interest and support that they lamented. Apathy had been common to all grades of

art, and the standard was such that only a few exhibitors took any pride at all in having a picture hung or a piece of sculpture placed. Royal Canadian Academicians who cannot now gain admittance to even a provincial collection had prominent places on the line at the most important local exhibitions. Purchases by Government were made as a result of pressure and influence. But when at last the consciousness of nationhood was aroused, when the whole country began to throb with opportunity and purpose, artists, in common with everybody else,

began to think that after all there was in Canada something worth while. And singularly enough, and happily too, the interest and the pride that the people began to take in material things spread gradually until it embraced as well the arts of the country.

Mention of the Royal Canadian Academy recalls to mind the interesting fact that it was organized in 1880, two years later than the Society of American Artists in New York. At the beginning it received a royal impetus from the Princess Louise, who was in Canada at that time as consort of the Governor-general. The Princess herself painted passably well, and it was therefore only natural that in the formation of a "royal" academy she should find something to her fancy, something indeed that in later years would serve to distinguish the Lorne régime. It was the first successful attempt to give status to

artists from all parts of the Dominion, although a provincial body, the Ontario Society of Artists, had been in existence since 1870. It is worthy of mention also that at the end of this decade the Montreal Art Association was formed by laymen for the purpose of establishing an art gallery in that city, and of inducing the public to take an interest in painting and sculpture.

During the 'seventies a wave of artistic sentiment affected North America in general. Besides the Canadian Societies mentioned, it brought about to more immediate purpose in 1875 the formation of the Art Students' League of New York, and, in 1878, the Society of American Artists. For a quarter century thereafter in Canada there was no further organization of consequence, but in the United States there rapidly sprang up all over the Union a network of art schools, societies and public galleries. Between



THE RETURN

HOMER WATSON

1870 and 1880 there was not much national spirit in Canada. Trade languished. Sir John A. Macdonald had not yet put into practice his celebrated "National Policy," which was the first political dodge of placing a protective tariff against United States goods. And even the National Policy failed for a long time thereafter to arouse in the people anything like the spirit of Canadianism that is so marked a characteristic just now.

In the United States the situation was different. There, apart altogether from trade and sentiment, no restrictive old country traditions prevailed, but there was, on the other hand, a strong backing of wealthy patrons of the arts and a conspicuous group of progressive painters such as Alexander H. Wyant, Henry Ranger, George Inness, Homer Martin, and Winslow Homer. In themselves these men were strong enough to make a profound influence on the art of the country. But there was no such group in Canada, and not for at least fifteen years could young Canadian painters point with pride to work of their own countrymen, except, of course, to that of Wyatt Eaton (who was then unknown to most of them) and to one or two others whose names are not so familiar to us. The paintings mostly seen in Canada were thin, full of detail, and lacking in mystery, feeling and atmosphere. Nevertheless the leaven that was soon to do much toward a change was already in the making. J. W. Morrice was gaining real distinction at Paris, where his work even to-day is much better known than in his native city of Montreal. Examples of it have been bought for the Luxembourg Galleries and also for the Philadelphia Museum of Art. But only a comparatively few persons in Canada had ever seen his paintings and there was then in the National Gallery at Ottawa not even one example of his work. In New York Horatio Walker was already being counted among the great American painters and one of his paintings had been acquired for the Metropolitan Museum of Art; but it was not until this year that the Dominion Government bought one of his pictures for the National Gallery at Ottawa. For years

he had been working away at his home in the Isle of Orleans, near the City of Quebec, and spending a part of every winter in New York. In the same city A. Phimister Proctor had been modeling wild animals of Canada, particularly of the Northwest, and examples of his sculpture may be seen in the Metropolitan Museum of Art, or, perhaps to better effect, at the entrance to Princeton University. Homer Watson had been adhering to Ontario landscapes and finding a market for them in London and Glasgow. Paul Peel's "After the Bath" and Wyly Grier's "Bereft" had won gold medals at the Paris Salon, and the former now hangs in the Hungarian National Gallery at Budapest. The sculptures of Philippe Hebert, a French-Canadian, were already in favor at Paris, and later won for their author the title of Chevalier of the Legion of Honor.

These facts were forming into a group of attainments about the time that the attention of the world was turning to Canada, and although the commercial development of the country thereafter was phenomenal, there was a corresponding increase in esthetics. The architecture of city dwellings was revolutionized, and notions purely utilitarian no longer predominated. As soon as the people began to intelligently seek beauty in the outside appearance and surrounding of their homes they began likewise to seek beauty within. Pictures for the walls were used as a matter of course. A few artists soon began to paint Canadian subjects with the vigor and breadth that is characteristic of the country, and instead of going abroad for motives they began to look about them at home. Soon they were developing newer methods, and fresh motives were found in the homesteads of Ontario, the streets of Canadian cities, the uplands and lowlands of the Maritime Provinces, the rocky coasts of Newfoundland, the primitiveness of Quebec, the forests of the Northland, the expansiveness of the Western Prairies and the almost unattainable grandeur of the Rockies and the Selkirks.

After the national spirit of the country had been aroused the attainments of



MOTHER AND SON

JOHN RUSSELL

THE CANADIAN NATIONAL GALLERY

Canadian artists abroad began to have significance. The people commenced to take interest in these artists because they were Canadians, and they in turn began to evince more interest in the country because it was Canada. And although this new impulse was felt some years before

it was realized, it was with amazing spontaneity that it materialized four years ago in the formation of the Canadian Art Club.

Into the membership of this club Morrice and Walker came at the outset, and Proctor followed almost immediately.



MARINE

W. ST. THOMAS SMITH

The other members were Homer Watson, Curtis Williamson, Archibald Browne, Edwin Atkinson, John Russell, Edmund Morris, and Franklin Brownell. At that time these painters were regarded as secessionists, but that definition was scarcely apt, because most of them had not exhibited in Canada for years. But they in particular had become apathetic, not over their art but over the general output in Canada and its reception by the public. They had not been concerned about their nationality, but now they took pride in being Canadians, and in that pride, which was not confined to them, can be found the secret of this renaissance.

The new impulse affected the Government, and an "Advisory Council" was appointed for the purpose of acquiring works of art for the National Gallery section of the Victoria Memorial Museum, which is being built at Ottawa. The interest from a national point of view soon embraced the works of artists who had passed away. Among these the most dis-

tinguished was the late Wyatt Eaton. Eaton was the first Canadian painter to make a profound impression abroad. He was born at Phillipsburg, Quebec, in 1849, and died at Newport, Rhode Island, in 1896, about the very time indeed that the artistic sentiment of his native country was changing. But while he did not live to see any movement of consequence in Canada, his work survives and is seen from time to time at loan exhibitions. He is perhaps best known for his portraits of the New England poets, a series of which he executed in crayon in 1873 for *The Century Magazine*. At the instance of Sir William Van Horne he went to Montreal and there made a number of distinguished paintings, among them portraits of Lord Strathcona, Lord Mountstephen, and Sir William Dawson. But his portrait of Mrs. Gilder is regarded as one of the best examples of his art. It is excellent in tone, and contains many of the qualities of a satisfactory and pleasing work of art apart altogether from its fidelity as a likeness. It was painted in Mrs.

Gilder's studio, and the flowers in the background were done by the sitter. His portrait of Timothy Cole, the wood engraver, which has been exhibited frequently as "Man with Violin," is now in the Museum of Art at Toronto.

No claim is here made that there is in general any Canadian art distinct from other art. The purpose has been to show merely that Canadian artists have gained conspicuous distinction when placing their work against American and European standards and that there has been an

awakening of national consciousness of this fact. And when we take also into consideration the splendid marine paintings of W. St. Thomas Smith, and call attention to recent one-man exhibitions in first-class Fifth Avenue galleries by young Canadian artists such as John Russell and Ernest Lawson, as well as the "taking up" by prominent London dealers of the output of Archibald Browne, we merely give further evidence of an advance in art that it would be difficult to equal in any other country in the world.

THE INTERNATIONAL SOCIETY

BY A. E. GALLATIN

THE eleventh annual exhibition of the International Society of Sculptors, Painters, and Gravers, held at the Grafton Galleries in London during April and May, was one of great interest. It contained many more paintings of vital importance than were shown at the Royal Academy—the latter being an enormous assemblage of pictures which, as a whole, was about as inspiring as this year's Paris Salon.*

Founded in 1898, Whistler was the first president of the International Society, which office he held until his death in 1903, when he was succeeded by Rodin. Among the members are such men of real genius as William Orpen, William Nicholson, D. Y. Cameron, James Pryde, Charles Shannon and William Strang. Other artists represented at this exhibition among the non-members were Degas, Forain, Monet, Pissaro and the sculptor, Paul Troubetzkoy. Needless to say, therefore, that with such artists as Whistler and Rodin to control its destinies and with such members and contributors as those enumerated, these exhibitions are always most interesting.

*The cleverest works are always to be seen at the Salon of the humorists; these amiable drawings will long outlive the blatant Salon pictures.

William Nicholson was represented by a splendidly painted portrait of F. Nash, Esq., clerk of the Merchant Taylors' Company. With William Orpen he stands as the most important name in contemporary British art. Nicholson's composition and sense of color are as notable as they used to be in the days of his marvelous woodcuts, which some day will be treasured by the greatest amateurs of *l'estampe*. The enamel-like surface of his pigment is also an esthetic delight, and his modeling masterful, as is his rendering of values. It was these qualities that made his exhibition at the Goupil Gallery last spring come as a revelation and proclaim him a master of his craft. Orpen sent a picture entitled "The Knacker's Yard, Dublin," a canvas notable in its composition, containing great imposing empty spaces. His paintings at the Royal Academy (for that institution has had the sagacity to elect him an associate member) were by far the most interesting works shown there. Certainly with Nicholson and Orpen to carry along her glorious traditions, founded by Raeburn, Reynolds, Romney, Hogarth and Gainsborough, British art is about to come into her own again. It is not an exaggeration to say that these men are great artists.